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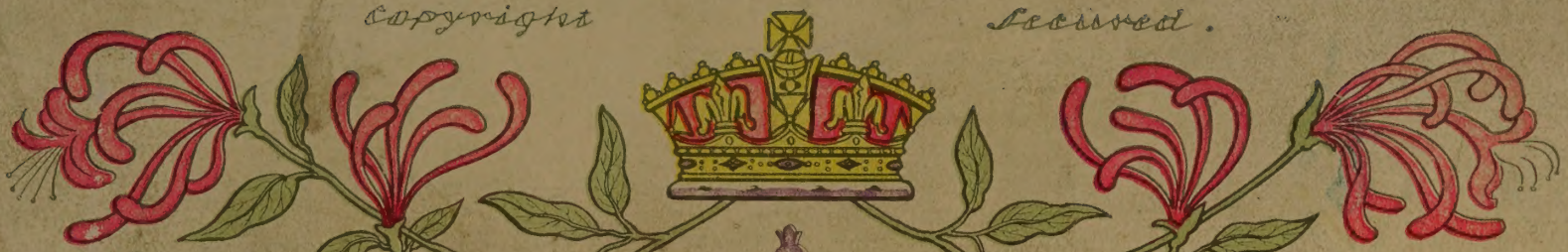

GOD SAVE THE KING

Illustrated by Wm Theodore Parkes

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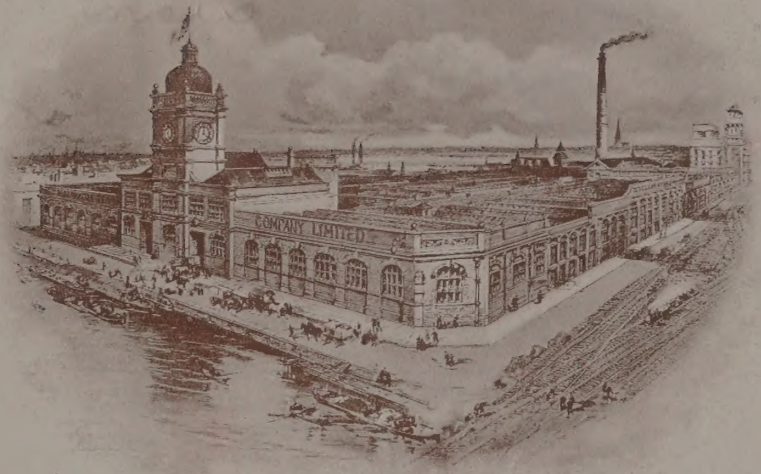

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The National Anthem

Illustrated By

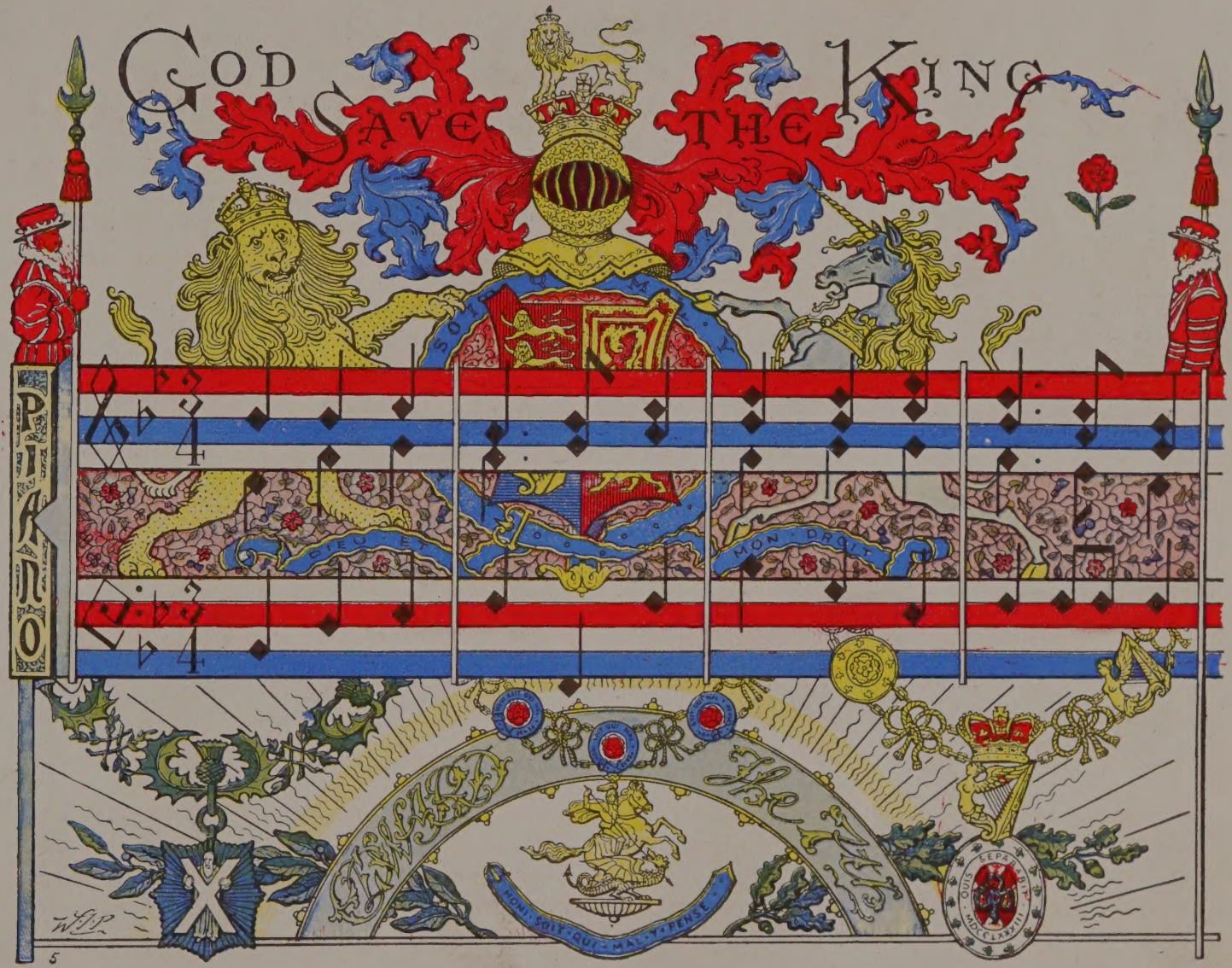
Wm. Theodore Parkes

GOD SAVE THE KING!

IT WOULD BE EASIER to answer the question "Who built the Pyramids?" than to declare with any approach to certainty who was the composer of the English National Anthem. Many claimants to the honour have been put forward, but the President of the Royal College of Music himself could not tell you who the inspired musician really was who first gave to this country the stirring and majestic strains of this patriotic melody. Whoever he was he probably did not set any particular value upon his work, or he would have taken care to establish his title to it. The reasonable inference is that the anthem was an old air which certain musicians of the 17th century resuscitated, wedded to loyal words, and wafted into popularity at a period of national excitement.

I.—A Few Notes by way of Prelude.

Some have claimed the honour of composership for Dr. John Bull, and for a time the weight of evidence seemed to be in his favour, but the late investigations of Dr. W. H. Cummings and others tend to show, if not conclusively to prove, that the claim on Dr. Bull's behalf has small foundation. Others have maintained that Henry Carey, the author of "Sally in our Alley," wrote both the words and music. Dr. Cooke, who was organist of Westminster Abbey in 1760, asserted that the anthem was composed by Dr. Rogers, in the reign of Henry VIII. Purcell has also been accredited with the authorship; and the Highland Society of Scotland has contended that the air was of Scotch origin, and was composed in honour of the House of Stuart. Against all this array of surmise and conjecture, however, there is this one fact to be set; neither Dr. John Bull or any of the other composers we have named ever made claim in his own person, and on his own behalf to the distinction of having composed the anthem. Therefore we must leave the question of the authorship of our great national air as one of the unsolvable riddles that our forefathers left to us to puzzle our wits over ineffectively. We have ascertained who the Man in the Iron Mask was, and we have more than a shrewd suspicion who "Junius" was, but the man who composed "God Save the King" still remains undisclosed. A search through the whole of the books and archives of the British Museum would probably not afford any revealing light upon this one matter of identity, so the composer of the most impressive of all national anthems will continue to be one of the Great Unknowns of the past, and there in unglorified obscurity we must leave him.

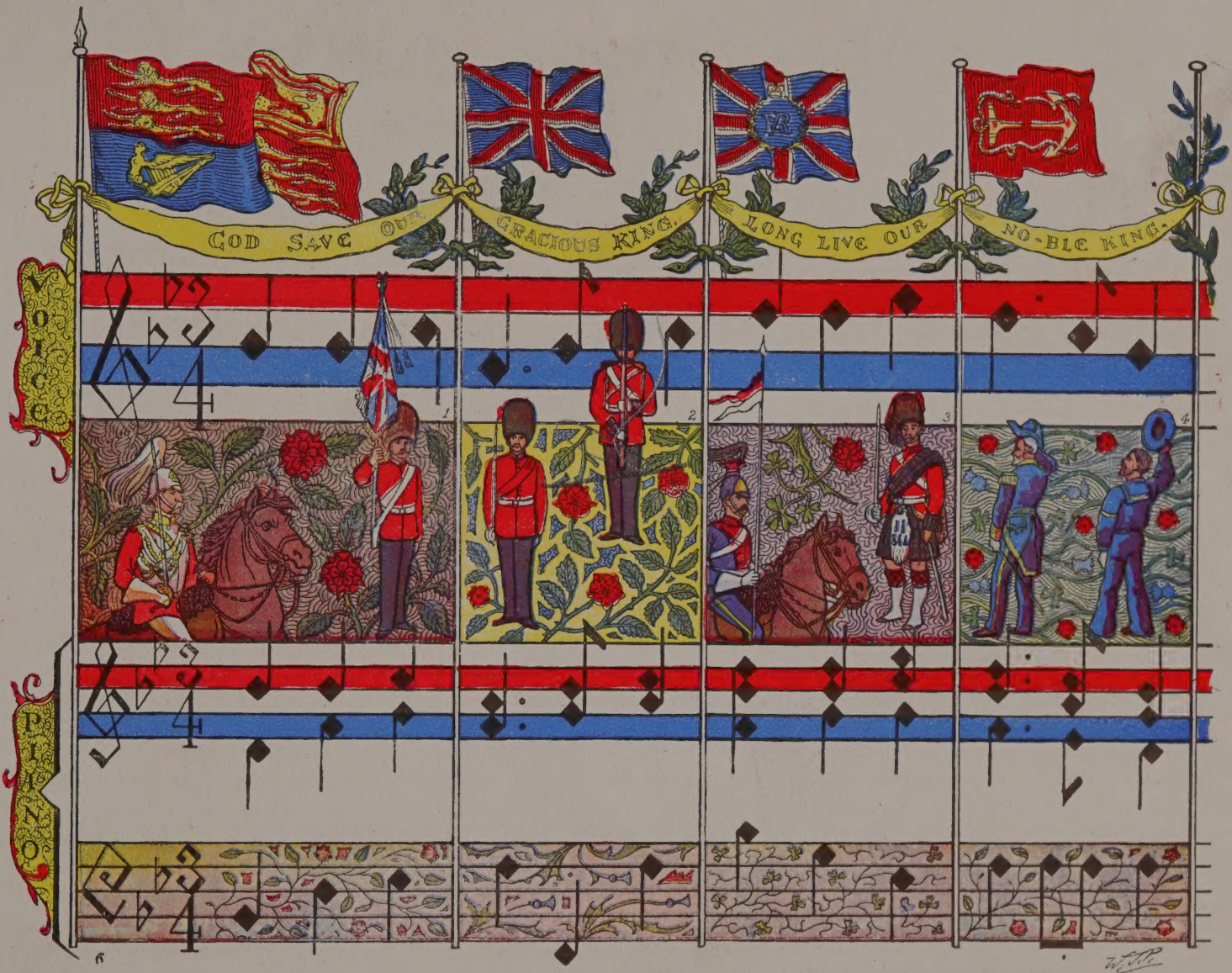

GOD SAVE THE KING
PIANO
DIEU ET MON DROIT
HONI SOIT QUI MAL Y PENSE
GOD SAVE THE KING

II.—TEA'S ALLIANCE WITH THE NATIONAL ANTHEM.

IT has probably never been pointed out before; it is nevertheless true, that Tea and the National Anthem came into prominence about the same time. Mr. Lecky is of opinion that the introduction of tea into Europe was one of the chief factors in the making of modern civilization; the historian failed to mention, however, that tea has had a contemporaneous history with the development of that spirit of modern patriotism which the National Anthem has, in its way, done much to foster. From the first, tea was associated with the intellectual progress of the nation. It was considered a gift worthy of kings, and was a court favourite in days when court favourites counted for much with monarchs. Not only that, but it became the beverage of the wits and authors, as well as of the world of rank and fashion, and from Wycherley to Swift, from Swift to Johnson, from Johnson to Tennyson, the poets have sung the praises of this dainty herb in undying verse. It was Cowper, however, who was entitled to be considered the special laureate of tea, his pictures of the tea-drinking habits of the eighteenth century being among the happiest of his efforts, while his famous allusion to "the cups that cheer but not inebriate" has long been accepted as a classic phrase.

Tea, it is safe to aver, has been more closely linked with the National Anthem than any other beverage, more even than wine or beer, which are presumed to be the drinks *par excellence* of festivity, patriotism, and rejoicing. It is a popular error to suppose that loyalty shines forth more brightly under the influence of alcoholic liquors than under the more sober inspiration of tea. This misconception is the result of the fact that while alcoholic drinks are among the "extras" or non-necessities of life, tea has become essentially an article of domestic consumption, and is linked so closely with our daily diet, and the routine of our daily habits, as to be not in any sense "a thing apart" from the ordinary incidents of existence. It is to speak within the mark, therefore, to say that there has been more tea drinking than alcoholic drinking within the last two centuries to the strains of the English National Anthem. Loyalty may be more noisy over alcoholic cups than tea cups, but it is not more sincere.

In truth, since the introduction of tea into this country there has been more harmony between the people and the monarchy than at any previous period, for tea is essentially the beverage of good influences and temperate ideas. Its effect upon the brain is never confusing; it is an aid to clear seeing and clear thinking; and, although a stimulant, its action is so gentle that it never excites the mind beyond the limits of reason. It cannot be said of tea, as it has been said of wine, that it is "a mocker," inasmuch as it is often used to correct the disorder that stronger drinks have created.

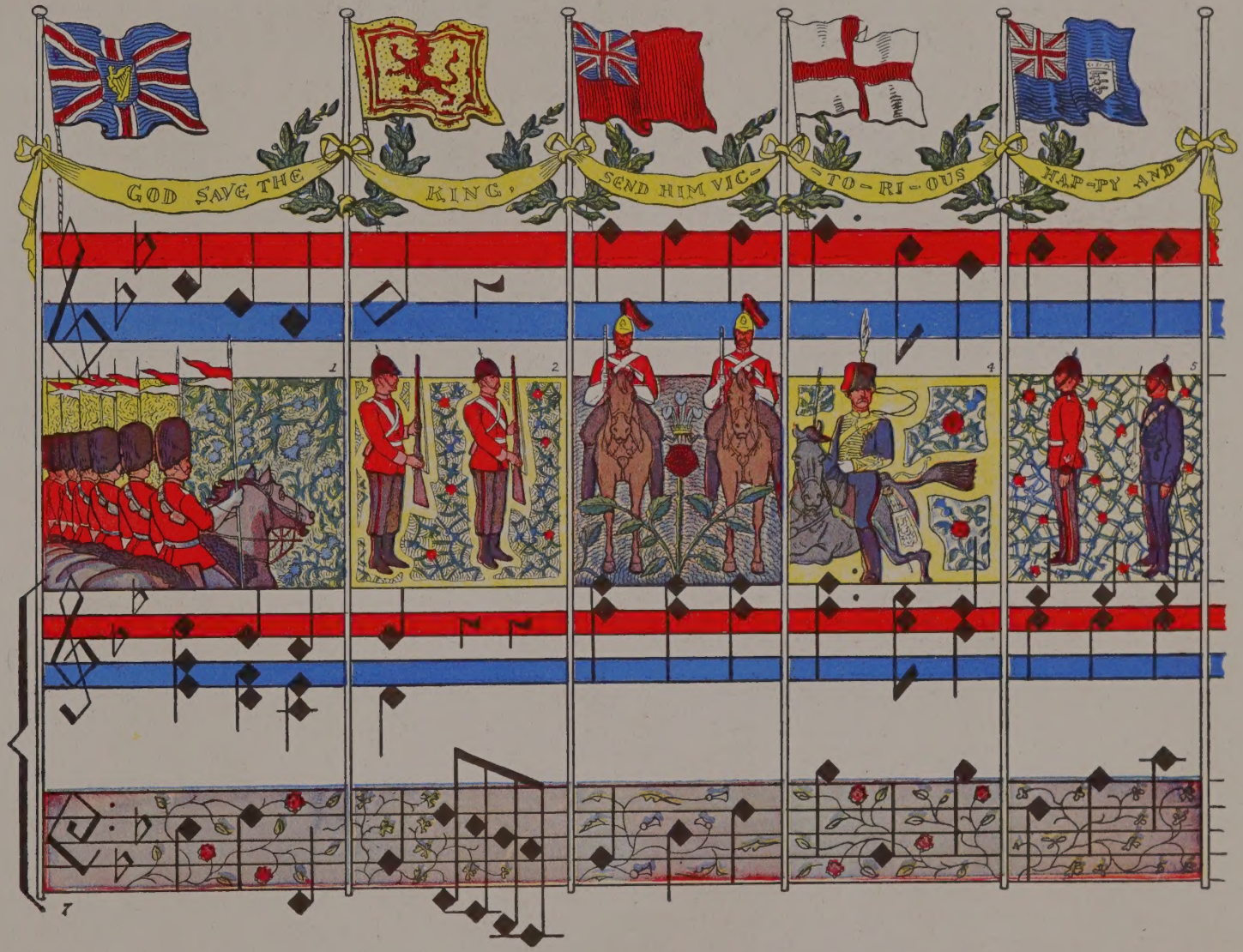

GOD SAVE OUR GRACIOUS KING,
LONG LIVE OUR NO-BLE KING.
VOICE
PIANO
1
2
3
4

III.—IN STUART DAYS.

IT has been stated that Dr. Bull composed "God Save the King" as a gratulatory ode for the escape of the King from the Gunpowder Plot, but the assertion lacks verification. Be it as it may, the gallants and courtiers of the gay Stuart days were accustomed to sip their tea at the Mulberry Gardens in St. James's Park, in Spring Gardens, and other fashionable resorts, at the time that their hearts were overflowing with sentiments of loyalty, when the King's band was often called upon, in a sudden burst of popular enthusiasm, to play whatever passed in those days for the National Anthem. Then the assembly of loyal time-killers would rise from their costly libations of tea, and shout themselves hoarse in honour of His Majesty.

While tea was a novelty it fetched a high price, naturally. Most people have read, we suppose, of Thomas Garraway, the first English tea dealer. Garraway was a clever man of business, and knew how to interest the public. Writing regarding "The Growth, Quality, and Virtues of the Leaf Tea," he said, "in respect to its scarceness and dearness, it hath only been used as a regalia in high treatments and entertainments, and presents made thereof to princes and grandees." No wonder that the fashionables of the town called gallantly for cups of tea for themselves and the dames and demoiselles of their following, after learning that it was "a regalia in high treatments." Even the garrulous Pepys bears testimony to the seductiveness of the beverage in Stuart times. "I did send for a cup of tea, a China drink," is one of the entries in his diary. Henry Savile, writing to his uncle, Mr. Secretary Coventry, in 1678, mentions friends of his "who call for tea instead of pipes and bottles after dinner," and when the health of the King was toasted, and the musicians struck up their notes of loyalty, their enthusiasm would be none the less for being accompanied by the lately introduced luxury of "that excellent and by all physicians approved China drink, called by the Chineans, Tcha, by other nations, *Tay alias Tee*," as it was described in the earliest known tea advertisements.

Congreve makes several references to the new tea-drinking custom in his comedies. "If you wish," says his Lord Touchwood, in *The Double Dealer*, "we'll retire to the ladies, and drink a cup of tea, to settle our heads." Little by little the popularity of the beverage was extended, and it was had recourse to so frequently in aid of social enjoyment, that it was not surprising that it came to be regarded as specially stimulative of gossip and scandal. At least, the wits liked to put it that way. "To the dominion of the tea-table I submit" is the remark made by Mirabell in *The Way of the World*, "but with proviso, that you exceed not in your province; but restrain yourself to native and simple tea-table drinks, as tea, chocolate, and coffee; as likewise to genuine and authorised tea-table talk, such as mending of fashions, spoiling reputations, railing at absent friends, and so forth." Another character in one of Congreve's plays exclaims, "Why, they are at the end of the gallery, retired to their tea and scandal, according to their ancient custom after dinner."


GOD SAVE THE KING,
SEND HIM VIC-TO-RI-OUS
HAP-PY AND
1
2
4
5
7

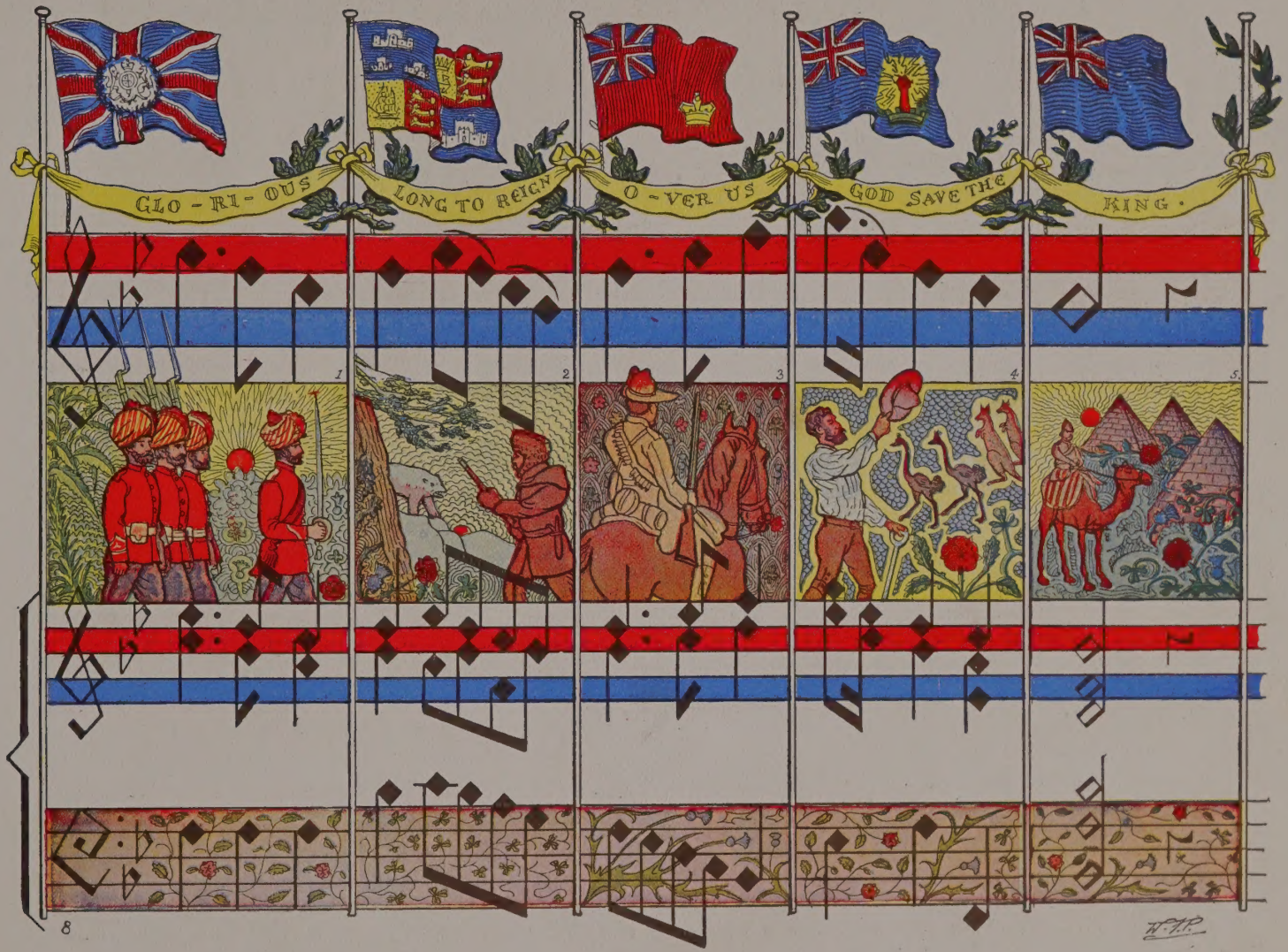
IV.—THE NATIONAL ANTHEM'S FIRST GENERAL POPULARITY.

THE earliest known copy of "God Save the King" was published in 1742, without name of either author or composer; and the first printed notice recording the association of the words "God Save the King" with the tune, appeared in the *Daily Advertiser* of Monday, September 30th, 1745, in the following terms:—"On Saturday night last, the audience at the Theatre Royal, Drury Lane, were agreeably surprised by the gentlemen belonging to that house performing the anthem 'God Save Our Noble King.' The universal applause it met with, being encored with repeated huzzas, sufficiently denoted in how just an abhorrence they hold the arbitrary schemes of our insidious enemies, and detest the despotick attempts of Papal power." Dr. Arne was the musical director of Drury Lane in those days, and it was his setting of the anthem that was given on this occasion, and caused such enthusiasm. How Dr. Arne came by the anthem is not recorded. That he himself was ignorant of the authorship is evident from the fact that he could only say, when asked concerning it, that "it was a received opinion that it was written for the Catholic Chapel of James II.," a statement which does not carry us much nearer to the root of the inquiry. The anthem is believed to have been sung by Carey at a convivial gathering at a tavern in Cornhill, in 1740, with much applause, in celebration of the taking of Portobello by Admiral Vernon, and that is probably the only excuse that can be found for associating the ballad-writer's name with the composition.

The wonderful popularity of "God Save the King" induced managers of other theatres to follow the example set by Drury Lane. Dr. Burney, Arne's pupil, and father of Fanny Burney the novelist, arranged the anthem for Covent Garden, and, as stated in the *General Advertiser* for October 2nd, 1745—"at the theatre in Goodman's Fields, by desire 'God Save the King' was given, as it was performed at Drury Lane, with great applause."

These were busy days for Dr. Arne. He was living at this time "next door to the Crown," as he himself wrote, in Great Queen Street, Lincoln's Inn Fields; and was not only occupied with the musical direction at Drury Lane, but was writing songs and duets for the concerts at Vauxhall, Ranelagh, and Marylebone, at which his wife, who was a favourite vocalist of the period, was accustomed to sing.

It is interesting to think of the worthy composer sitting at his harpsichord in the little house, "next door to the Crown," setting the harmonies to the old air, his faithful wife bringing him his "dish of tea" to refresh and help him in his congenial task, for the composer of "Rule Britannia" would be sure to find in the simple grandeur of the anthem a composition that would make a strong appeal to his sense of musical beauty and sentiment. For nearly three years the air is said to have been the one tune of the streets of London. Dr. Arne's original score of the anthem, as performed at Drury Lane Theatre, is preserved in the British Museum, but, unfortunately, that does not bring us any nearer to the secret of the original authorship.


GLO - RI - OUS
LONG TO REIGN
O - VER US
GOD SAVE THE
KING.
1
2
3
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5
8
W.H.P.

V.—TEA, ROYALTY, AND LOYALTY

AT HAMPTON COURT.

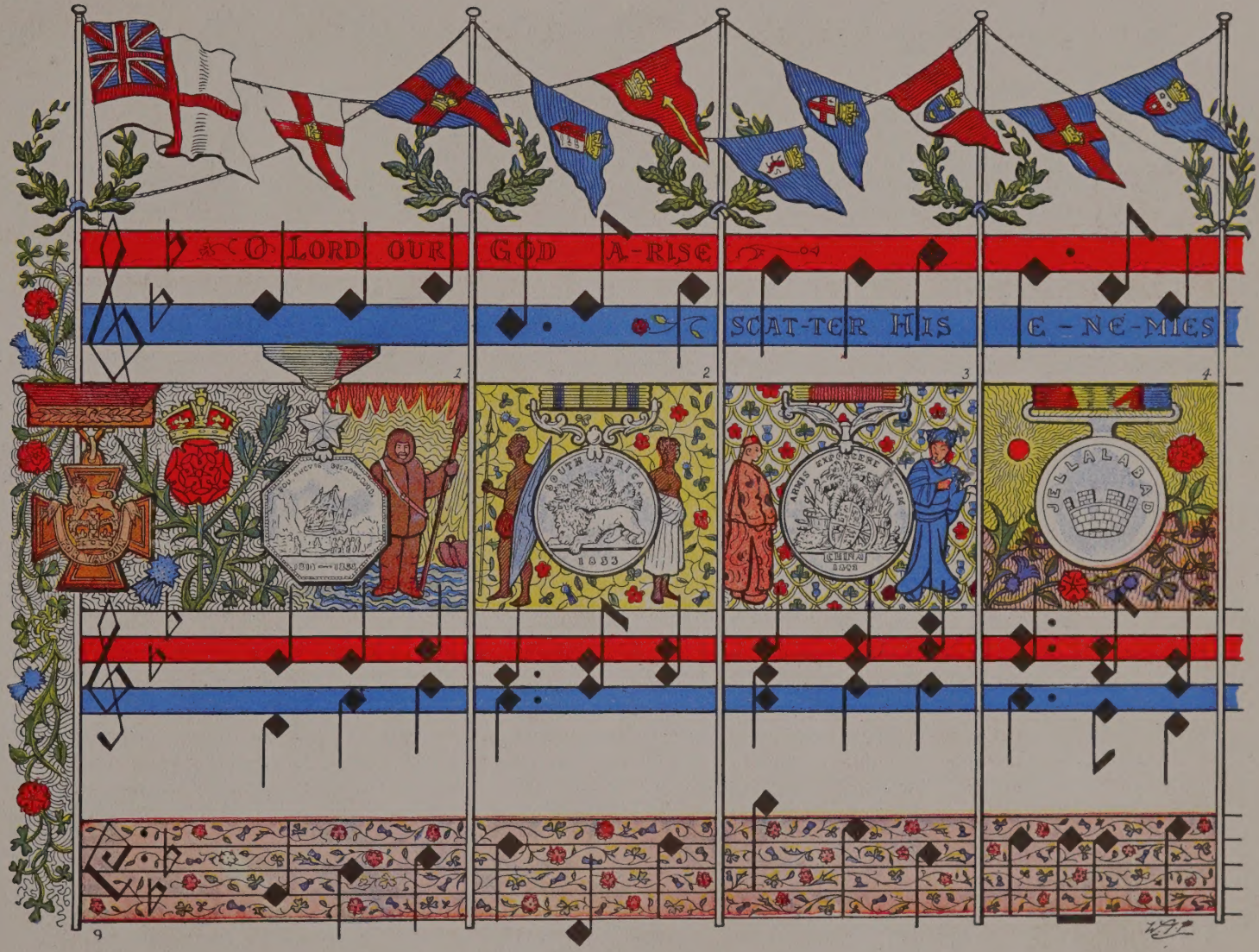
FROM the days of Thomas Garraway to those of Dr. Arne and the "boom" in "God Save the King" was a considerable gap, during which tea, royalty, and loyalty had undergone many strains and trials. The earliest mention of tea by an Englishman was that made by Mr. Wickham, an agent of the East India Company, in 1615, when, writing from Firando in Japan to a friend at Macao, he asked for a pot of the best "chaw" to be sent to him; and there is a further record that Mr. Wickham drank his tea or "chaw" out of silver porringers, there appearing in his accounts the item of a certain amount for "three silver porringers to drink chaw in." But troublous times were looming. Charles I., in his few happy days at Hampton Court, had the felicity of tasting the costly beverage, which was worth from £6 to £10 a pound, but neither he nor Cromwell had many opportunities of acquainting themselves with the Chinese herb. The days of greater leisure and pleasure which the Restoration brought, secured more attention for the dainty decoction, but Charles II. had been on the throne nearly a score of years before there was any particular demand for the article.

The East India Company sent the King a present of 2-lbs. 2-ozs. of "Thea" in 1664; and again, in 1666, they forwarded him another parcel of the precious commodity, this time sending the larger quantity of 22¾-lbs.; but it was not until 1677 that the Company began the regular importation of tea as an article of commerce. It is to be regretted that no chronicler of the time took the trouble to depict any of the Court tea-drinking scenes that would then take place at Whitehall or at Hampton Court. One would like to have known what Nell Gwynn had to say on first sipping the royal tea, and how those other beauties of the Court, that Lely so flatteringly transferred to his canvases, received it.

It is a matter of statistical and historical proof, however, that from this time onward, the national liking for tea, and the national attachment for the loyal anthem, increased year by year. Coffee and chocolate houses had been established in different parts of London, and for a century or more were the resort of the most brilliant people of the day. The chief houses of this description were White's in St. James's Street, The Cocoa Tree in Pall Mall, and The Spread Eagle in Covent Garden; and when tea became a fashionable drink, it was at these houses that it was regularly served. Men and women of rank and fashion were taken in sedan chairs to these places of gossip and refreshment, and it was over cups of tea, coffee, and chocolate, that the brightest intellects of the time discussed the affairs of the nation and the private affairs of their friends and enemies. "If you don't make haste, the chairmen will be abroad, and block up the chocolate-houses," exclaims a character in *Love for Love*, produced in 1695.

A more serious tone was given to the course of things when the last of the Stuart Kings made way for the Prince of Orange, and a duty of five shillings a pound and five per cent. on the value of tea was imposed by William. Previous to the Revolution, there was no tax on tea other than that levied on the infusion as sold in the coffee-houses.

Tea was a daily institution of the royal dietary when William and Mary resided at Hampton Court, in the palace of Wolsey, which William so lavishly renovated and extended; and on fine summer days, it was the pleasure of the Court to sit out on the level lawn, and be served with tea in dainty cups of porcelain, of which Mary had a profuse collection.


O LORD OUR GOD A-RISE
SCAT-TER HIS E-NE-MIES
1
2
3
4
SOUTH AFRICA
1853
CHINA
1900
JELLALABAD
9

VI.—THE TEA-DRINKING AND NATIONAL ANTHEM-SINGING DAYS OF THE GEORGES.

IT was under George III.—good old Farmer George—that the domestic virtues, tea-drinking and the National Anthem, came into general vogue. It was no easy thing, either, to relinquish, even in part, the long established drinking customs—the consumption of ale and beer and wine and other too-stimulative liquids—in favour of the milder beverage brewed from the dried leaves of the Asiatic tea-plant. And, in the same way, it was difficult, in a country that was not generally musical, to force into national acceptance a special hymn for the glorification of the kingly office. Yet each of the three achievements was accomplished contemporaneously. Such a picture of domestic goodness as the household of George III. presented had never before been known. As Thackeray says in his *Four Georges*, "it was early; it was kindly; it was charitable; it was frugal; it was orderly. It always rose, rode, and dined at stated intervals. Day after day was the same. At the same hour at night the King kissed his daughters' jolly cheeks, the princesses kissed their mother's hand, and Madame Thiepla brought the royal nightcap. At the same hour the equerries and women-in-waiting had their little dinner, 'and cackled over their tea.'"

When His Gracious Majesty drank copiously of tea, his subjects paid him the compliment of doing likewise. It was now, indeed, a royal drink, and found its way into every household. Meanwhile, the National Anthem was also in everybody's mouth. Musicians began to discuss its origin, with what want of success we have already shown.

It may be interesting, however, to refer briefly to a few facts bearing upon the point of general resemblance that have been brought out from time to time. They present some curious, if not convincing, features. There is an "Ayre" without further title, in a MS. book attributed to Dr. Bull, dated 1619, that has some general likeness in parts to the National Anthem, but in other parts is essentially different. An old Scotch carol, "Remember, O thou Man," has also a couple of bars that suggest in a general way the rhythm and melody of "God Save the King."

It has been argued that as the words "God Save the King" are to be found in the English Bible (Coverdale, 1555), and as the phrase is in no sense the rendering of the Hebrew words, which literally are "Let the King live," the inference is that the phrase must have been employed in the translation as one familiar to English readers. That the words were not altogether strange at this early date is shown by Mr. Froude, who, in his History of England, points out that in 1545, the watchword, "God Save the King," with the countersign, "Long to reign over us," was in use in the Navy.

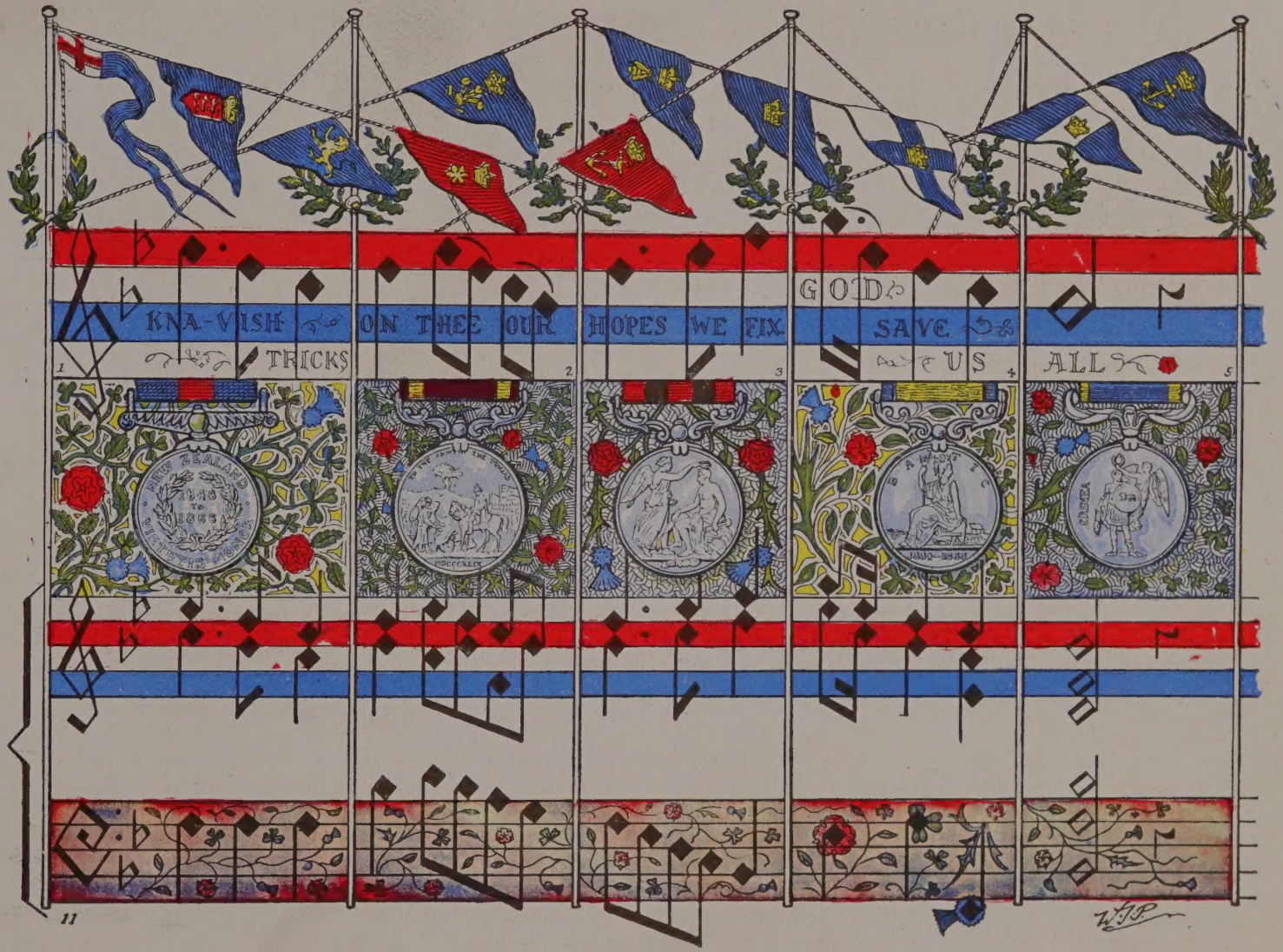
Discussions concerning the origin of the Anthem would be common enough "when George the Third was King," for the King himself affected an earnest patronage of music, and had a strong liking for music of the simple, sonorous type of the National Hymn. The Royal Band gave its daily concerts on the Windsor slopes, and his Majesty, holding his darling Princess Amelia's hand, would listen intently until the programme had been gone through, and "God Save the King" had been played, when he would take off his enormous cocked hat, and graciously saluting the performers, say "Thank you, gentlemen," and walk leisurely away, refreshing himself with a cup of tea when back again in the Castle.

AND MAKE
THEM
FALL
CON-FOUND
THEIR
PO-LI-TICS
FRUSTRATE
THEIR
1
2
3
4
5
INVICTA
MDCCCXLII
KANDAHAR
GHUZNEE
CABUL
1842
HYDERABAD
1843
10 DEC 1845
ARMY OF THE SUTLEJ
FOR
CONSPICUOUS
GALLANTRY
10

VII.—DR. JOHNSON AND HIS FRIENDS DISCUSS THE NATIONAL ANTHEM OVER A CUP OF TEA.

ALTHOUGH Dr. Johnson is not specially associated in the popular mind with music, he was a man possessing such a comprehensive grasp of affairs, that even such a subject as the authorship of the National Anthem would not be suffered to be broached in his presence without characteristic comment. It is a question that must often have been presented to him, and upon which his authoritative opinion would be sought. It was his friend Garrick who held Drury Lane Theatre at the time of the exciting scenes of the performance of "God Save the King," under Dr. Arne's direction in 1745, and as Garrick often called upon Johnson and took a cup or two of tea with him, the two would be pretty sure to have their wordy discussions on this engrossing topic. As all the world knows, the pompous old doctor was one of the greatest tea-drinkers of his own or any other age. It was not much of it that he would be able to get in the days of his first coming to London, when he lodged and dined for fourpence halfpenny a day at a stay-maker's in Exeter Street; nor would he have tea offered to him during his memorable waiting in Lord Chesterfield's ante-room, hoping in vain for the patronage of that superfine, worldy-wise nobleman; but when success came to him, and he was able to pay his way in the world, and a little more, and the greatest intellects of the time were proud to do him homage, he could indulge in tea to his heart's and stomach's content. "I suppose," writes Boswell, "no person ever enjoyed with more relish the infusion of that fragrant leaf than Johnson."

Johnson, indeed, had stricter views regarding the drinking customs of the time than were commonly held, and abhorred intemperance of every kind. One evening, when in company with Sir Joshua Reynolds, Garrick, Lord Dunsinnan, Sir William Forbes, and other eminent men, the question arose whether drinking improved conversation and benevolence—drinking of alcoholic beverages being, of course, meant. Sir Joshua was for the affirmative. Johnson took the opposite view. "No, sir," he said, "before dinner men meet with great inequality of understanding, and those who are conscious of their inferiority have the modesty not to talk. When they have drunk wine, every man feels himself happy and loses that modesty, and grows impudent and vociferous, but he is not improved; he is not sensible of his defects." What the doctor advanced in regard to the soothing and gently stimulating effects of tea, which he would no doubt take care to expound on such an occasion, Boswell has omitted to inform us.

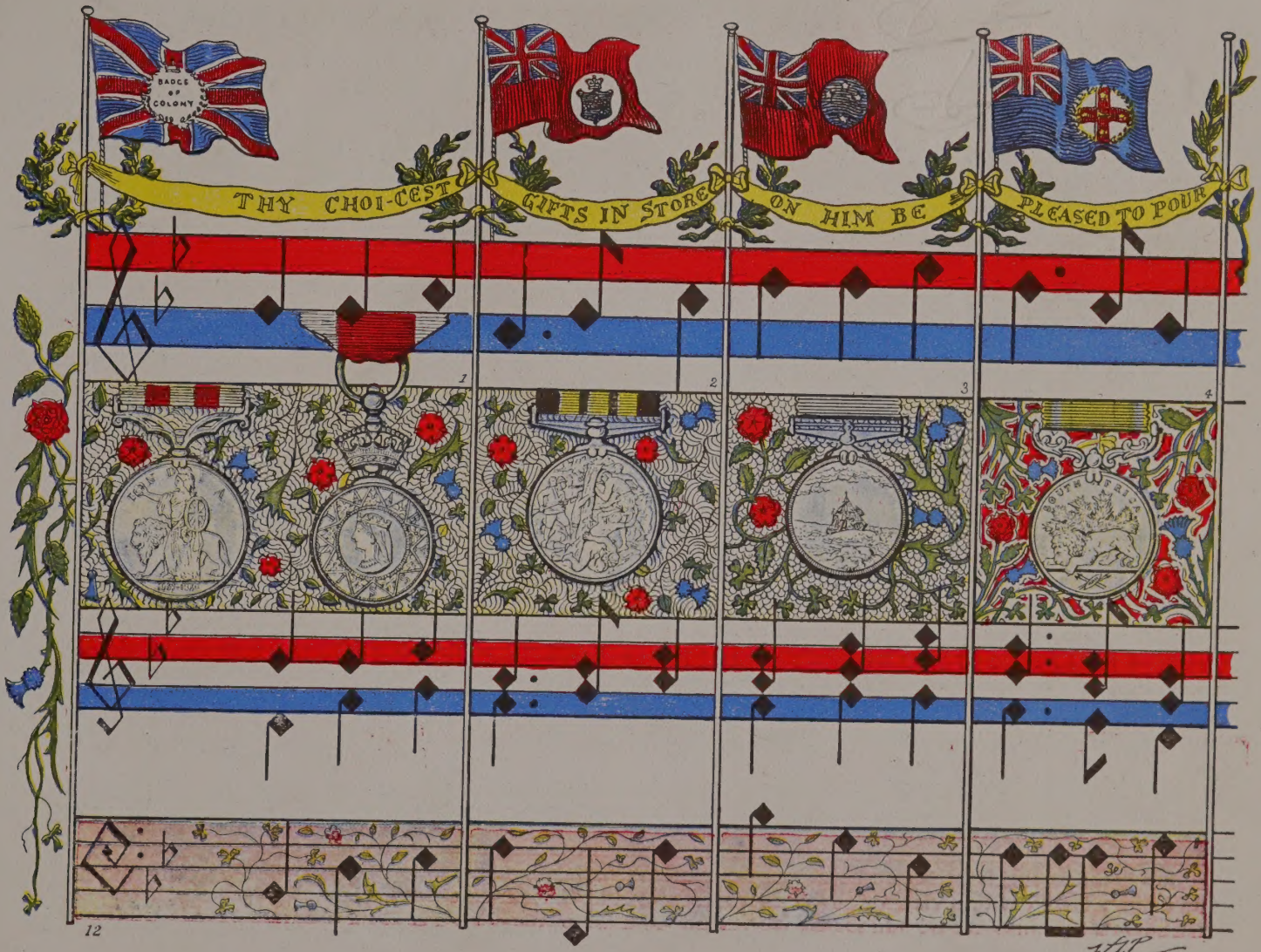
Nor are we told what Dr. Johnson had to say over his cups of tea concerning the authorship of the National Anthem, but it is no great tax upon the imagination to think of him as speaking in some such strain as this: "No, sir, the honour, whatsoever its value, of having put into musical form the loyal sentiment we all feel towards the regal head of our great Constitution, does not, and cannot belong to any of our contemporaries, or yet to their immediate predecessors. It is not in human nature, musical or non-musical, to forego the preferment of any rightful claim to a distinction that would mean exaltation and profit; so, sir, we must refer the matter back to ancient history, and as that has nothing to reveal to us concerning it, except stray fragments of evidence that no judicial functionary would accept as proof; we have to pass on, sir, without wastefully exercising our understandings on the inscrutable."

KNA-VISH
TRICKS
ON THEE OUR HOPES WE FIX
GOD
SAVE
US
ALL
1
2
3
4
5
11

VIII.—THE POPULARITY OF "GOD SAVE THE KING."

SETTING aside the question of authorship as something unanswerable, and regarding the anthem solely in respect to its value as music, we have an abundance of gratifying testimony. After 1745, the tune quickly crossed the Channel. It is included in "La Lire Maconne .... de Vignolles et du Bois .... a la Haye," published in 1766. The Danes appropriated it as their National Air to words which afterwards became "Heil dir im Siegerkranz," and in 1793, the words first appeared in the *Spenersche Zeitung* as a Berlin "Volkslied." Since then both words and music have become the Prussian and German National Air. In more recent times the tune has been made to do duty as an American National Anthem, and, set to the words beginning, "My country, 'tis of thee," receives almost as much reverence as "Hail, Columbia!" A writer in the *Journal des Debats* once said "It is a melancholy fact that France does not possess a song which can be really called national. In a national song the first and most indispensable element is religious sentiment .... As for England, we need but mention the air, at the sound of which all Englishmen rise and uncover their heads, and which is played at the farthest extremity of the world."

Weber held "God Save the King" in deep regard, introducing it into his Cantata, "Kampf und Seig" (No. 9), and also into his Jubel Overture. With Beethoven it was no less a favourite. He wrote seven variations on it for the pianoforte, and gave it a place in his stirring Battle Symphony. Referring to this in his journal, he says, "I must show the English a little what a blessing they have in 'God Save the King.'" Dr. Attwood harmonized it in his anthem, "I was glad," for the coronation of George IV., as he did "Rule Britannia" for the coronation of William IV. When the title of it became changed to "God Save the Queen," and its fervent strains were given so lustily at the crowning of Queen Victoria, it obtained a greater popularity than ever, and all through her long and glorious reign it was sung and played with enthusiasm on every appropriate occasion, within the length and breadth of her ever-extending Empire. That it will be the inspiring hymn when Edward VII. is acclaimed King in Westminster Abbey in this eventful year of grace, and that it will continue to sound the keynote of loyalty throughout his reign in all communities of Englishmen, cannot be doubted.

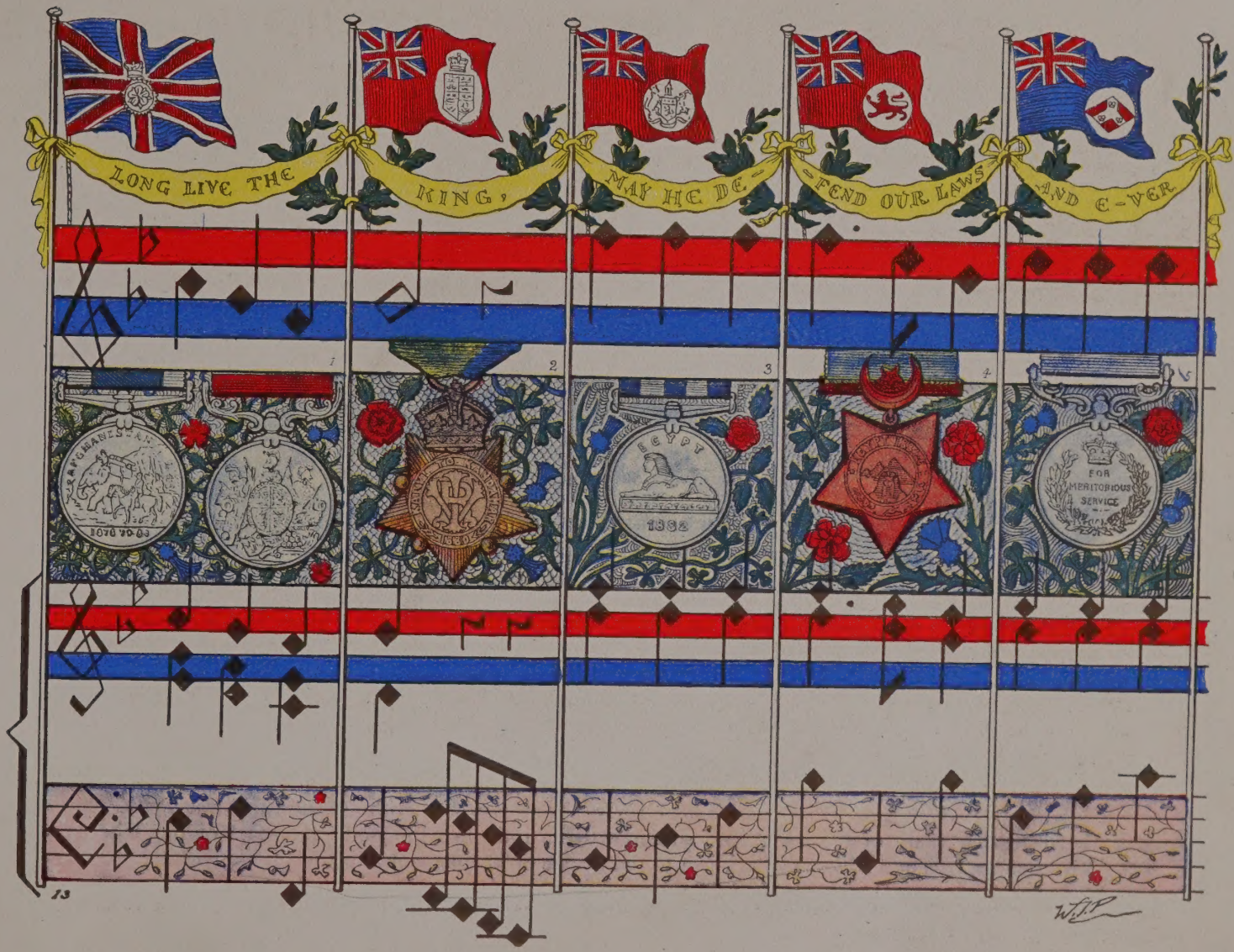
On great State occasions it has been the custom for the National Anthem to be led off as a solo by some great singer of the time—usually the leading soprano. At such times the effect is most thrilling, the simple grandeur of the old air being admirably suited to a thoroughly artistic delivery. It is considered almost an act of sacrilege to attempt to introduce ornamentation into it. Some few foreign singers have done it and lived to regret it. Catalani used to make a wonderful impression when she sang a verse of the hymn. In more recent days, Jenny Lind, Titiens, Adelina Patti, and many another star of song have given soulful interpretation to its immortal strains. Those who have heard Sims Reeves sing the air can never forget the magnificent pathos that he threw into it.


BADGE OF COLONY
THY CHOI-CEST GIFTS IN STORE ON HIM BE PLEASED TO POUR
1
2
3
4
12

IX.—TEA AND THE NATIONAL ANTHEM IN QUEEN VICTORIA'S DAYS.

TEA as a national beverage came into general acceptance in the early years of the reign of Queen Victoria; and it is safe to say that her late Majesty was as loving a patron of the tea cup as the best of her subjects. In the various records of her private life, given to the world by herself and some of those who have been privileged to enjoy the royal intimacy, there are numerous references to the good Queen's liking for tea. For many years after Queen Victoria came to the throne the tea imported into this country came from China, and was good and fragrant; but as years went by, John Chinaman got more careless regarding the quality of the tea he sent us than he ought to have been, and got a bad name for himself and his famous herb. What would have happened had not India and Ceylon come to the rescue of the British consumer can only be conjectured. But they did, and in the entire history of the tea trade there is no more interesting development to chronicle than that which sets forth the rapid growth of the Ceylon Tea Trade, and the introduction of Ceylon teas into this country, in which good work the Mazawattee Tea Company may claim to have been pioneers, as they are now the most extensive dealers in such teas. The decrease in the imports of China tea was sudden and great, and the increase in the imports of tea from India and Ceylon was still more remarkable, for with the introduction of better teas, there was soon a greatly augmented consumption. In 1885, of 182,433,215 lbs. entered for home use, India sent us 63,794,025 lbs., and Ceylon 4,242,244 lbs., while nearly all the residue came from China and Hong Kong. But in 1900, of 303,867,149 lbs. (valued at £10,929,723) imported into the United Kingdom, 156,968,149 lbs. came from India, 115,322,673 lbs. from Ceylon, and only 21,852,642 lbs. from China, including Hong Kong. Broadly speaking, we have only two sources of supply nowadays—India and Ceylon. So far as the demand in the United Kingdom is concerned, other tea-growing countries hardly count now. As an evidence of what one company alone is doing in this connection, it may be mentioned that not long ago the Mazawattee Tea Company paid in one cheque for tea duty the large amount of £85,862 8s. 8d., the biggest sum ever paid at one time, and representing more than five million pounds of tea.

Again and again does the association of tea, loyalty, and royalty, crop up in Victorian days, and one of the pleasantest incidents to think upon in this relation is the picture of the beloved Queen, in the happy days before her widowhood, sitting out on the lawn at Balmoral, the Prince Consort by her side, and their young children around them, taking their tea and listening to the band of bagpipers winding in and out along the hilly ways, and as they halted within view of the royal party, breaking into the National Anthem. Bagpipes are uncanny instruments to southern ears, but played amidst the romantic scenes of "bonnie Scotland" they seem as natural to the place as the native heather.


LONG LIVE THE
KING,
MAY HE DE-
-FEND OUR LAWS
AND E-VER
EGYPT
1882
FOR
MERITORIOUS
SERVICE
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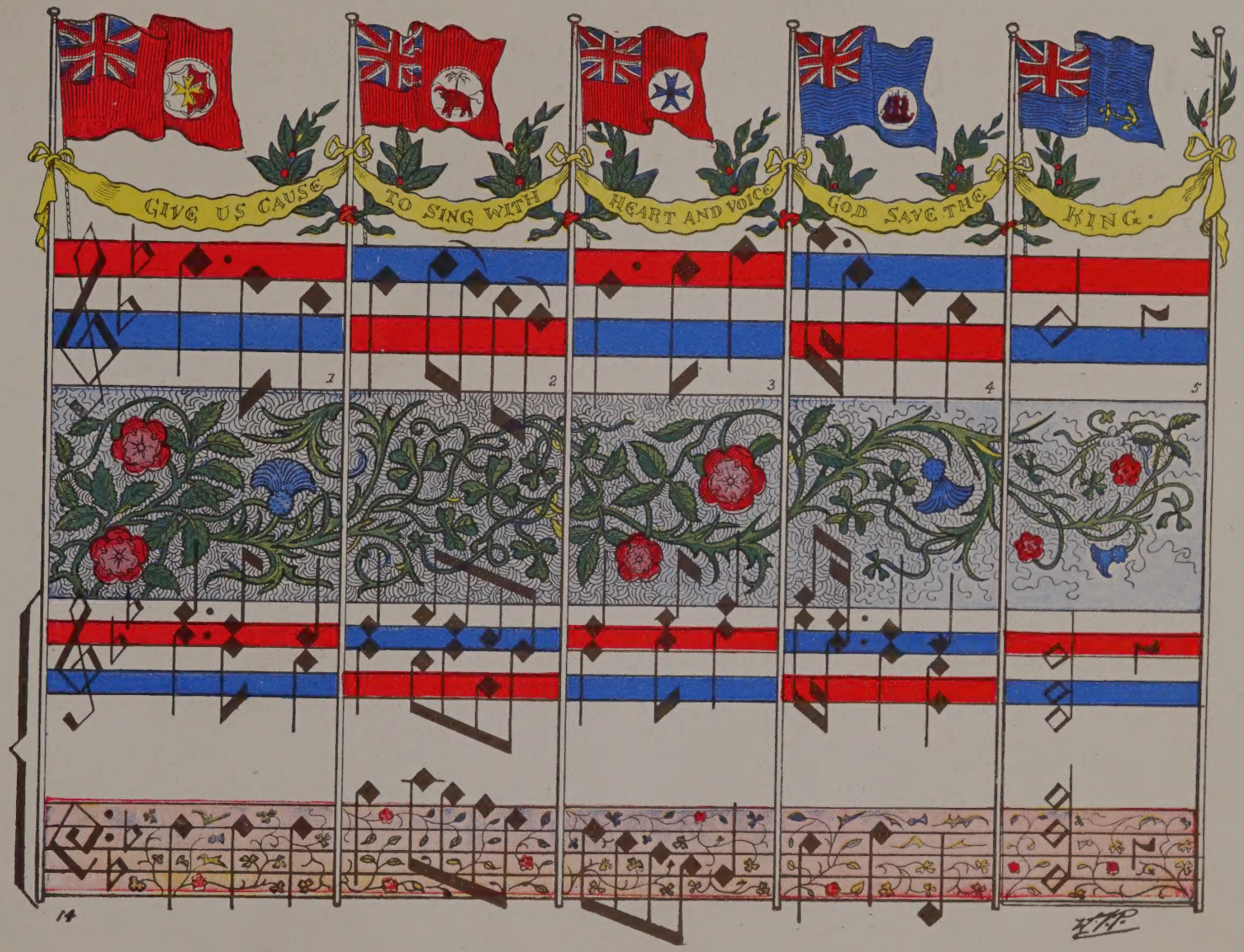
X.—SCENES AT SANDRINGHAM.

HIS MAJESTY KING EDWARD VII. and his gracious Queen have many happy days to look back upon, in which the tea-drinking custom has borne its cheering part. Their Majesties, indeed, have had ample proof of the esteem in which tea is held by all classes of their subjects, and in their country home at Sandringham have repeatedly done the honours to their distinguished guests with tea. At the social "five o'clocks" the illustrious personages are as willing to enjoy the delights of the herb as the most homely citizen could be. When the history of the present Royal house comes to be written in detail, and men and women who are now within the magic circle of the Imperial household come to retail the gossip of their day and generation in books yet to be written, there can be little doubt that the tea-drinking functions at which the members of the Royal Family have indulged at Sandringham will have due prominence given to them in the record. Then, may be, the secret will be revealed—which it would be disloyal to publish now—of the particular tea that was honoured with their Majesties' favour; how it was made for them; and how and when they indulged in the comforting beverage. Affairs of State have often been discussed at Sandringham over dainty cups of tea, and it may be safely assumed that the influence of the Oriental herb has invariably been good. In connection with Sandringham, it is well, perhaps, to call to mind the good man who built the original mansion and lived in it for a time, before it was converted into a Royal residence—Sir Samuel Morton Peto, the great contractor. Sir Samuel was a man of singular piety and uprightness, and although misfortune came upon him in his later years, the days he spent at Sandringham were days of thorough enjoyment. Always opposed to the liquor traffic, he was a firm believer in the virtues of tea, and while he was lord of Sandringham, tea was the ruling beverage at the great house.

So let the band strike up the impressive strains of the National Anthem once more, and with our tea cups in our hands we will rise in reverent homage, and listen with all intentness. The sound is one that reaches us as an echo from far back days, when the world was younger, and existence quieter than now, but it is the same tune, played in the same way. All things change, but this strain of music continues as of old.

Let us pledge the King, then, as tea drinkers. The more tea is drunk the more sincere is our loyalty. Tea is a steadying, soothing influence. As in its laudation all agree, in its consumption let all unite. Let it continue to calm the politician, soothe the afflicted, revive the weary, steal with its fumes like a gentle charm through the distracted brain of the lover, and soften with its influence the obdurate heart of her whom he adores. Virtuous tea! Thou addest not a blush to the cheek of beauty, not a tint to the nose of valour, not a wrinkle to the brow of age. Generosity marks thy path, softness and sweetness are in thy train.


GIVE US CAUSE
TO SING WITH
HEART AND VOICE
GOD SAVE THE
KING.
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DESCRIPTION OF THE PICTORIAL DESIGNS.

THE pages of music as here given are intended to link the National Hymn with pictorial accompaniments, emblematical of British greatness.

Typical figures representing various branches of British military service occupy the panelled spaces between the staves, which are illuminated in national colours. The panels are continued on succeeding pages, filled in with copies of medals awarded for victories won by British arms; each panel bearing on its field a varied illumination of the Rose, Thistle, and Shamrock, with pictures introduced suggestive of the wide extent of British domination. The staves are surmounted by representations of the different flags of the Military and Naval Service, supplemented by flags of the leading Yacht Clubs, and banners of the Colonies, forming, with the Arms of His Majesty and the Knightly Orders of the three Kingdoms, an artistic combination symbolical of the national glory.

The following particulars as to the flags, &c., depicted may be acceptable:

Page 5.—Piano Introduction, bringing in the Royal Arms, and Collars of the Orders of the Bath, St. Andrew, and St. Patrick.

Page 7.—Flags—Royal Standard, Union Flag, Military Flag. Panels—1. 1st Life Guard, Grenadier Guard. 2. Coldstream Guard. 3. Royal Irish Lancer, Black Watch. 4. Captain and Sailor, R.N.

Page 9.—Flags—Lord Lieutenant of Ireland, Scotland, National Red Ensign, St. George's Cross, Royal Artillery. Panels—1. Royal Scots Grey. 2. Infantry of the Line. 3. Prince of Wales's Dragoon Guard. 4. Royal Horse Artillery. 5. Royal Engineer and Officer of the Rifle Brigade.

Page 11.—Flags—Consular and Diplomatic, Cinque Ports, Custom House, War Office, Royal Naval Reserve. Panels—1. India. 2. Canada. 3. South Africa. 4. Australia. 5. Egypt.

Page 13.—Flags of Royal Yacht Clubs—Royal Yacht Squadron, Royal Pennant; Royal Yacht Squadron, Royal Albert; Cinque Ports; Dart; Clyde; London; Portsmouth; Corinthians; Southern Southampton; Southampton. Medals—Panels—1. Victoria Cross, "For Arctic Discovery." 2. South Africa, 1853. 3. China, 1842. 4. Jellalabad, 1842.

Page 15.—Flags of Royal Yacht Clubs—White Pennant, Cornwall, Forth, Irish, St. George, Welsh, Cork, Thames, Ulster, Victoria, Highland, Liverpool, Mersey, Eastern (Granton). Medals—Panels—1. Kelat-i-Jhilzie, 1842-3; Afghanistan, 1842. 2. Hyderabad, 1843. 3. Gwalior, 1843. 4. Sutlej, 1846. 5. "For Conspicuous Gallantry."

Page 17.—Flags of Royal Yacht Clubs—Blue Pennant, Channel Islands, Harwich, Welsh, Yorkshire, Alfred, Barrow-in-Furness, Western of England, Dorset, Torquay, Northern. Medals—Panels—1. New Zealand, 1846 to 1866. 2. The Punjab, 1849. 3. Burmah, 1852-3, 1885-7. 4. Baltic, 1854-5. 5. Crimea, 1854-6.

Page 19.—Flags of the Colonies—Badge of Colony, Australia (Victoria), New Zealand, Australia (New South Wales). Medals—Panels—1. India, 1857-8; Abyssinia, 1867-8. 2. Ashanti, 1873-4. 3. Arctic Discovery, 1875-6. 4. South Africa, 1877-8 9.

Page 21.—Flags of the Colonies—Governor General of India, Canada, Cape Colony, Tasmania, Straits Settlements. Medals—Panels—1. Afghanistan, 1878-9-80; "Good Conduct" (Army). 2. Kabul to Kandahar, 1880. 3. Egypt, 1882. 4. Egypt, 1884-6. 5. "For Meritorious Service."

Page 23.—Flags of the Colonies—Malta, West African Settlements, Queensland, Board of Trade, Admiralty.

The scheme of the cover is indicative of loyalty. The legend "In bonds of affection" appears entwined by sprigs of honeysuckle, which also encircle the Imperial Crown. On either side, branching from the monograms of the King and Queen respectively, is a floral arrangement of White Heather, the emblem of "Good Luck," and forming, with the four-leaved shamrock and horse-shoe, a talismanic grouping of fortunate omen. In the centre, illuminating the words of the title, is depicted a floral massing of eyebright, mugwort, and vervain, whose several poetic attributes are joy, pleasure, and success.

Taken in its entirety, Mr. Parkes' clever designs may be accepted as forming a happy pictorial rendering in typical guise of those elements of national aspiration which the great event of the Coronation of His Majesty King Edward VII. will strengthen and solidify.

GOD SAVE THE KING!

SOME INTERESTING VIEWS IN MAZAWATTEELAND.

SOME INTERESTING VIEWS IN MAZAWATTEELAND.

Mazawattee EATING Chocolates

Pure Home-Made Products. (PACKED IN TINS). In all the usual varieties.

FINER THAN THE FINEST FRENCH CHOCOLATES. THE NEW STYLE OF PACKING INSURES THEM ALWAYS BEING IN PERFECT CONDITION, WHEREAS CHOCOLATES IN CARDBOARD BOXES BECOME TAINTED WITH ODOURS OF GLUE, PASTE, &c., AND ARE RENDERED INSIPID BY ABSORBED MOISTURE.

BRITANNIA'S WELCOME TO MAZAWATTEE COCOA.

REDUCED REPRODUCTION OF THE BEAUTIFUL COLOURED POSTER FROM A PAINTING BY MR. MAYNARD BROWN, AND ACKNOWLEDGED TO BE ONE OF THE FINEST WORKS OF ART EVER PUT UPON THE HOARDINGS.

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